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PROPOSED READING OF THE DAVENPORT TABLET.

BY JOHN CAMPBELL, M. A.

As the Hittite hieroglyphics furnished us with the key to the reading of this inscription of the mound-builders, and, as the story of the Hittite monuments is one not generally known, I deem it necessary to preface my statement with an account of Hittite decipherment.

READING THE HITTITE INSCRIPTIONS.

In 1812 Burkhardt, the traveler, saw in Hamath, the Hamath of the Bible, a stone on which were hieroglyphic characters unlike those of Egypt. It was not, however, till 1870 that any further attention was directed to the Hamath stone. Then Consul General Johnson and the Rev. Mr. Jessup discovered the four stones with Hamathite inscriptions which are now in the imperial museum at Constantinople. By them and by others copies were taken and published in the American and English Palestine Exploration Societies' statements, and in Burton and Drake's Unexplored Syria. By very far the most correct copies, although these, I think, are not absolutely perfect, are those edited by the Rev. W. Hayes Ward, D. D., in the New York Palestine Exploration Society's statement. Other similar inscriptions have been found at Aleppo, at Carchemish, and at several points in Asia Minor. They have therefore received the more general name of Hittite inscriptions. My only means of judging of these inscriptions during the past summer, while distant from libraries, was through some selections from them which the Rev. Professor Sayce, of Oxford, published in the transactions of the Society of Biblical Archaeology. Among them appeared the bi-lingual cuneiform and Hittite inscription of Tarriktimme, king of Erme, in Cilicia. The first character in the inscription, which represented the head of an animal, and which, if alphabetic or syllabic, should, as the beginning of Tarriktimme's name, have the power of *t* or *ta*, directed me at once to the analogous Aztec head of the hare or rabbit, the phonetic value of which is *to*. That this was not a mere coincidence I felt assured, since I had already published papers asserting on other grounds the Hittite origin of many of our aboriginal tribes. Returning to my library and pursuing the comparative studies which the animal's head had suggested, I was at last, towards the end of October, able to determine the phonetic values of some 25 characters, chiefly through the Aztec, but also, to a certain extent by means of the Cypriote, which Professor Sayce regards as the cursive descendent of the Hittite hieroglyphic system. Thus I found that I could read all the fragments of inscriptions figured by Professor Sayce. These readings, together with an account of my process, I sent to the Canadian Institute of Toronto, the Smithsonian Institution at Washington, the Society of Biblical

Archæology at London, and the Institution Ethnographique at Paris.

About a week ago, Dr. W. Hayes Ward, of New York, kindly lent me his own copy of the Hamath inscriptions, as I found it impossible to arrive at any definite result with the imperfect copies made by Mr. Drake. Although some difficulties appear, I have, so far, succeeded in reading the greater part of them, and in determining some points of Hittite grammar. While not absolutely coinciding with that of any American language known to me, the grammar of the Hittites is in its main features the same as that of the aboriginal families which I have elsewhere asserted to be of Northern Asiatic origin. The Hittite first personal pronoun is *ne*; *ca* or *ka* is the suffixed past temporal index of the verb; *ca* and *ne* are the locative postpositions or particles; *ne* is the suffixed sign of the plural, and *sa* the similarly suffixed sign of the genitive. Thus *Keti* denotes a Hittite, and *Ketinesa* means of the Hittites. The forms *Hamati ca*, at Hamath, *Kala ne*, in the city, are as Aztec or as Iroquois as they are Hittite.

While waiting for Dr. Ward's copies of the Hamath inscriptions I wrote to Dr. Farquharson, who had sent me copies of his invaluable articles on the Davenport mounds and inscriptions, asking him to procure for me an enlarged copy of the Cremation Scene, since I deemed it probable that its characters were forms of the Hittite. Thanks to the kind aid of Mr. Pratt, the curator of the Museum, Dr. Farquharson was able to comply with my request; and, on glancing for a moment at the admirable copy sent me, all doubt of the Hittite origin of its signs vanished from my mind. Already, however, before I received the enlarged copy, I had detected in the inscription some five or six Corean characters, the phonetic values of which agree with their corresponding Hittite, Aztec and Mound-Builder forms. This would seem to link the Coreans with the Hittites on the one hand and the Mound-Builders on the other.

THE CREMATION SCENE.

The hieroglyphic part of this inscription consists of two divisions, the lower between the three lines forming an arc over the pictorial representation, the upper occupying the space above it. In the lower part it will be observed that there is a difference in the direction of the characters of the one line as compared with that of the other. This may be seen by comparing the 6th character from the left in the upper line with the second from the right in the lower, and the 11th from the left in the upper with the 12th from the right in the lower. This indicates that the Mound Builders wrote Boustrophedon fashion, and is the first proof of their Hittite origin, for, as Dr. Hayes Ward suggested, and as I have conclusively proved, the Hittites always wrote in this manner. Again, in the two lines of the upper part above the arc the continuity is broken at intervals by groups of characters arranged perpendicularly in

	Davenport.	Hittite.	Phonetic Value.	Cypriote.	Phonetic Value.	Corean.	Phonetic Value.	Aztec.	Aztec Name.	Phonetic Value.
1			i, u				i		uh	a
2			ra		ra					
3			ca						calli	ca
4			ha						atli	a
5					ta					
6			ta						tochtli	to
7			ba							
8			te						tla, totlan	to, ta, te
9									pil	pi
10			ma						maitl	ma
11			ke		ke		kh		chinhnauk	chi
12			sa						xayacatl	xa
13			po				p		poc	po
14			ca				k		quanhltaca?	ka
15			pa						pan	pa
16			ta						quanh	ca
17			ca							
18					ta		t		calacouayan	ca
19			ca							
20			al		te		l		al	al
21			ish						ixtli	ix
22			sa						citlalli	ci, si
23			ma		mo		m		matlactli	ma
24			mi		mi					
25			ti		ti				chiquinitl	chi
26			ta							
27			ca						coctli	ca
28			ne		ne					
29			al							
30			ca							
31			ne						neitl	ne
32					te					
33			ca							x
34					ga					



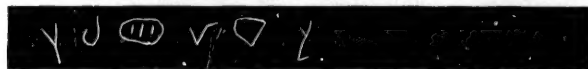
mi u ta ca al ta ta te ma sa ca! te ba * * *



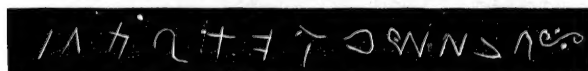
ca al sa po ca? ta ne mi *** ca? al ta te ma? sa sa



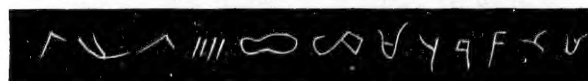
ca sa ta u ra ca ca? ya ish ca ma ra ca ta te ne po



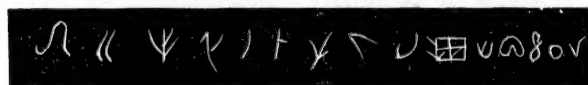
ca po? mo? u ti ca



u ra ca a sa? ta ba ta ne? mi te ra al ne?



pi ma ra ke ta sa po ca pa ta ne mi

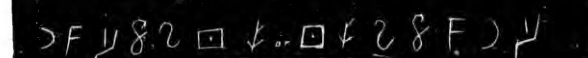


ra? ta ca mi u ta te te po ca al ca alish ca?

ta ma ca al? pa



Plate II



sa ta ba? al pi ma ca ma ca pi al ta sa ba



(The latter order is most natural, but gives no light. The figures to the right seem to denote the age of the person commemorated, or the date when he died. The two lines — should give 10, the four dots 4, the succeeding single line 5. The next character is 40, followed by three dots or 3. The next may be 44 or 46, but will need much study to determine.

threes, fours and sixes. This practice also is Hittite, and was generally employed by the scribes to call attention to proper names. For instance, to render the Hittite characters by their phonetic values, the first line in the 4th Hamath inscription reads thus:

po maca ke ca ba ma ti ha ma
 al ba ca ba ca ti
 ca ne ta al

or *po Baal macaca keba Caba mati Hamati ca Canetaal*, which may be rendered literally, "to Baal killed chief Caba King Hamath in Khintiel;" or, in more intelligible order, "Khintiel, King in Hamath, sacrificed the chief Caba to Baal." In its boustrophedon order and in its groups of characters, therefore, the Davenport Tablet claims a Hittite origin.

An actual comparison of the Hittite and Mound Builder signs confirms the claim. True, there is not always absolute identity. This indeed could hardly be expected, as the Hittite inscriptions were engraved some 2600 years ago, so that a distance in time not far short of 2000 years must have separated their writers from the ruder scribe who engraved the Davenport stone. Still, although a somewhat cursive form has superseded the purely hieroglyphic in many cases, it is not hard to detect the likeness to the original. Commencing with the first line within the arc in the lower part of the inscription, the first character to the left is a perpendicular line. This in Hittite stands for a vowel sound, either *i* or *u*, and is the Aztec *uh* a thorn. The following sign, two diverging lines joined above, is the equivalent of the Hittite yoke, the phonetic value of which is determined through the Cypriote as *ra*. The rounded form of this character which appears in the second line of the upper part of the tablet immediately to the left of the fracture is more in accordance with the original Hittite. The next, separated from the yoke by a mark of punctuation and resembling an abortive *h* or a Hebrew *cheth*, is a rude rendering of the Hittite and Aztec house, the phonetic value of which is *ca* (*calli* a house). In the Hamath inscriptions I find, however, an equally rude form of this character. It is followed by a cursive representative of the Hittite and Aztec conventional sign for water, in Aztec *a* and in Hittite *ha* being its phonetic values. The next character I am not sure of, but it is succeeded by a form almost identical with the Cypriote *ta*, *to*. That again is followed by the Hittite *ba*. Next comes an imperfect oval, which I suppose, like the fourth character from the right in the same line, to be the equivalent in Mound Builder sign writing of the Hittite and Aztec animal's head, with the phonetic value *ta*. Passing over the two succeeding characters, a sign appears resembling the second in the line lying upon its side. The same sign is found in the line below and twice in the part of the inscription above the arc. It is the Hittite and Aztec form for tooth, and has the phonetic value *te*.

Following it comes the yoke *ra*, and, after two characters that present some difficulty, there is another mark of punctuation. The first sign after the punctuation mark is a rude representation of a hand or rather such a simple representation as appears in Egyptian frequently. Its value in Hittite and Aztec is *ma*. The yoke follows, and then four perpendicular strokes. This latter character is purely Hittite and gives the sound *chi* or *ca*. In Cypriote it is *ké*. I may say that the vowels do not appear to be well differentiated in Hittite. The next character is the animal *ta*. It is followed by a rude representation of a hand pointing to the face, the value of which in Hittite is *sa*. Then comes a pot from which two rays representing smoke or steam proceed. In Hittite and Aztec it is pronounced *po*. The last character in the line represents a weapon of some kind which in Hittite and Aztec, from the verb "to cut," has the value of *ca* or *ce*.

The figure at the beginning and at the end of the lower line is the Aztec flag, in Hittite and Aztec *pa*. To the left of it is *ta*, and next to it a rude representation of an arm, in Hittite and Aztec *ne*. The third character from the arm consists of two perpendicular lines, a Hittite form of *ta*. Next comes the tree with a value *ca*, then, after a more obscure character, the line or thorn *u*, and next two lines one of which joins the other in the centre at right angles, being identical with the Cypriote *ta*. After another period a character appears, the form of which is also Cypriote, for in Cypriote three lines diverging from a common base represent *te*. Then come *te* and *po* already found, and, next to the latter, a two-leaved gate which in Hittite and Aztec has the phonetic value *ca*. The third sign from the gate is in form like the figure 8. In Cypriote and in Corean its value is *l*, *al*, *le*. The circle is either the moon *sa* or the eye *ish* in Hittite. The only other sign I need mention in this line is the square, or parallelogram, with a dot in the centre. This is a rough form of the Aztec symbol for 10 with a value of *ma*. The annexed comparative table of characters will be found to indicate the probable values of most of the Mound Builder forms.

As I have added a table setting forth the characters in order as they are written, together with the values, it remains only that I should indicate the meaning of the inscription. Provisionally I read it thus:

Miuta caal ta Tatema Saca Sataba (? Cataba) * * * * *
 * * * ca al Sapoca tanemi pa * * * * * Caal Tatema
 Saca casata uraca cayaish ca maracata tatenepoca poma utica.

Ura caa Sataba tanemi Taralanepi, marachita Sapoca pa
 tanemi rataca miuta, tetepoca Alcaalisca tamaca Capa (? Alpa).

The language is that of the Aztec—Sonora family, comprising the Tarahumara, Cahita, Pima, Opata, Cora and other dialects allied to the Aztec. According to these languages, of which it may be regarded as belonging to a parent form, the inscription gives us:

Sacrificed to Caal, Lord of heaven, Sataba * * * *
 * * Sapoca the female slave * * * Caal, Lord of
 heaven *casata* in the men, in the women, the maidens, the boys
poma utica.

The man is Sataba, the slave of Taralane, the maiden Sapoca, the female slave, *rataca* died (or sacrificed), the boy Alcaal-isca the son of Capa (or Alpa).

As the new inscription which I have just received from Dr. Farquharson, and for which he tells me he is indebted to Mr. Pratt, reads perhaps from right to left *Sataba Alpi maca*, which might be translated "Sataba kills Alpi," an explanation of the tablet may be more completely furnished by its aid. We may regard Sataba as justly incurring the penalty of death for murder, but it is hard to say why the maiden Sapoca and Alcaalisca, who was probably the son of Alpi, should have suffered at the same time. The expression, in the men, in the women, the maiden, the boys *poma utica* would seem to convey the idea that the sacrifices were offered on their behalf, or in order that Caal, the god might be propitious to them. It is interesting in this connection to compare the first line of the fourth Hittite inscription from Hamath which reads: Khintiel, King in Hamath, sacrificed the chief Caba to Baal. The Hittites of Syria seem, either to have neglected the worship of their national divinities or to have adored them under Semitic names,

Before dealing with the vocabulary of the inscriptions I should mention a fact that has been known to me for some years past, namely the verbal connection of the languages of the Aztec Sonora family with that of the Yukahiri of Siberia, who call themselves Andon Domni. The following are examples.

	<i>Aztec Sonora</i>	<i>Yukahiri</i>
man	huth <i>Pima</i> , teata <i>Cora</i> dor, dohema <i>Eudeve</i>	yada toromma
maiden, girl	maraguat <i>Opata</i>	marchet
father	atzai, hechai <i>Cahita</i>	etchea
brother	tihatzi <i>Cora</i>	tschatsha
sister	boui <i>Tarahumara</i>	pawa
head	moola <i>Tarahumara</i> mouk <i>Pime</i>	monoli yok
nose	yachkala <i>Tarahumara</i>	yongul
tooth	totlan <i>Aztec</i> , tatamo <i>Tepehuana</i>	tody
tongue	nanurite <i>Cora</i>	onnor
food	tlaqualli <i>Aztec</i>	lagul
boat	acali <i>Aztec</i>	akshel
wind	helcala <i>Tarahumara</i>	illejennie
give	kia <i>Tarahumara</i>	keick

The name of the chief Deity of the Mound Builders at Davenport appears from the inscription to have been Caal. This name may be compared with Quezal in the Aztec Quezalcoatl and with such connected forms as Culhua and Kukul-

kan, but it appears in all its integrity in Chail or Koil, the principal God of the Yukahiri.

VOCABULARY OF THE CREMATION SCENE.

miuta	muhat <i>Pima</i> =kill
	mueat, muchit <i>Cora</i> =die
	mictia <i>Astec</i> =sacrifice
Caal	Quezal-coatl <i>Astec</i>
	Chail, Koil <i>Yukahiri</i>
tatema	titamacatum <i>Pima</i> =heaven
saca	yzcacauhtli <i>Astec</i> =father
	hechai <i>Cahita</i> , oca <i>Pima</i> =father
tanemi	tlama, teomicque <i>Astec</i> =captive
	tineba <i>Hamath inscriptions</i> =servant
pa	upi <i>Tarahumara</i> =woman
	uba, huup <i>Pima</i> , woman, female
	hubi <i>Cahita</i> =wife
ura	uri <i>Opata</i> =man, male
cayaish?	ciuatl <i>Astec</i> =woman
maracata, marachita	maraguat <i>Opata</i> =girl
	marchet <i>Yukahiri</i> =maiden
tatenepoca, tetepoca	teichpuch, tetelpuch <i>Astec</i> =boy, son
	tiperic <i>Cora</i> =boy
caa	cua <i>Cora</i> coa <i>Tarahumara</i> =to be
	ca <i>Astec</i> =to be
ca	co, ca <i>Astec</i> =in, at, with
ta	tetech <i>Astec</i> =to, for, in
tamaca	temachi <i>Opata</i> =son

The final *pi* of Taralanepi may be the suffixed Aztec sign of the genitive *pa*.

Some agreement appears between the Hittite inscriptions of Hamath and that of Davenport. The verb "to be," *ca* and the postposition *ca* appear in both. *Sake*, a word apparently denoting lord in the Hamathite tablets, answers to the *Saca* of that of Davenport. The *tancmi*, servant, of the latter corresponds with *tineba* in the former. The Hamathite kill is *maca*, and this seems to appear in the second inscription which I have just received. It may be some time yet before our knowledge of the Hittite language will enable us to arrive at perfectly accurate translations of their inscriptions. Nor does it matter very much for the present that a few words in the Davenport tablet which cannot affect the sense of the reading to any great extent remain a mystery. Were its language altogether unknown, it would still, as a purely Hittite monument, link the Old World with the New, destroy many false ethnological theories, and prove a stepping stone to a truer science of the past in this continent.

